CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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TEN FROM RANK IN NEXT SIX MONTHS

SIX DRAMAS, FOUR COMEDIES MAKE UP STRONG SKED

Ten feature films will be released to Canadian exhibitors by Rank Film Distributors of Canada through 20th Century-Fox in the next six months, it was announced in Toronto last week by Andrew Allen, recently appointed Canadian general manager of the first-named company. Six of the 10 will be dramas and four comedies. Five of the films are from Anglo-Amalgamated Pictures and the balance are Rank productions.

Set for July release is the exciting drama Johnny Nobody (Rank), with an international cast including William Bendix, Nigel Patrick, Aldo Ray, Yvonne Mitchell and Cyril Cusack; and The Mind Benders (Anglo), a

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WB's 'The Undefeated'

Warners will film The Undefeated, a story of American adventurers in Mexico who become involved in the Juarez uprising.

15 Writers Working Now At Universal

Addition to two new writers to those now at work at Universal brings the total to 15, almost double the number employed at the studio six months ago, and sets a new peak for activity in that department in the last couple of years. If Universal is

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Early Movie Days In Hamilton, Ont.

Al Easson, former Hamiltonian who retired several years ago after three decades with Famous Players, has been doing research on the movies in his home town. Some of Al's historical work and his own background were printed here re-

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$338,000 Drop In First-Quarter UA Earnings

Some disappointing grosses on pictures released last year brought first-quarter earnings of United Artists down to $578,000 from the $916,000 for the same period last year, Arthur Krim, president, told shareholders at the company's annual meeting in the Astor Theatre, New York, last week. In 1962 UA had the benefit of a $300,000 profit on sales to television.

Film releases have a more encouraging situation immediately ahead, Krim said in predicting a better showing for the last half of the year.

Gross world income for the first quarter totaled $26,994,000 against $32,065,000 in the 1962 period and earnings per share were 32c compared with 51c.

Shows produced for TV will be sold directly to the networks in the future instead of being syndicated and the company will have four - and - one - half hours on the network instead of an hour.

Vancouver Paper For Classification

While the Motion Picture Association of America continues to categorize classification as censorship in a country where film censorship is forbidden as an infringement on freedom of expression, Canada's film people are beginning to take the posi-

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To Build Toronto Theatre

A 750-seat theatre will be part of the $3,000,000 50-store Bayview Village Shopping Centre to be built at Bayview and Sheppard Avenues, Toronto, by John W. Combs Ltd., designers and developers. Construction is by Taylor Woodruff of Canada Ltd. The theatre operator wasn't named in the release.

Variety's 'Cavalcade,' Etc. Pleases Good Crowd

Helped by warm and sunny weather, a crowd of over 7,100, one of the largest of the baseball season so far, enjoyed the 17th annual Variety Club's Baseball Night last week at Maple Leaf Stadium and watched a tremendous Cavalcade of Sports Champions, arranged and emceed by First Assistant Chief Barker Bob Hall; saw a spectacular show, produced by Barker Doug Wells and his wife, Audrey; and thrilled to an exciting International League game, in which Toronto Maple Leaf lost to Rochester Red Wings 9-4 in 13 innings.

The evening is expected to net $40,000 for Variety Village, the Variety Club's vocational guidance school for handicapped

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Fox' 'Take Her She's Mine'

Robert Morley has been added to the starring cast of 20th-Fox' Take Her She's Mine.

Famous Quarterly Earnings Higher, Net Profits Down

While Famous Players' operating profit for the first quarter of 1963 was up to $701,117 compared with $660,327 for the same period a year earlier, the net profit was down to $540,671 from $611,711, states R. W. Bolstad, president. Net profit before the sale of fixed assets was $512,269, as against $462,119 in 1962.

Profit from the sale of fixed assets, $38,402, compared with $149,592 in 1962's first quarter. Dividends from non-consolidated companies came to $163,002.

NEW BUDGET AFFECTS INDUSTRY

A number of changes announced in the budget affect the Canadian motion picture industry and companies in it, even though corporation and income tax remain unchanged.

The withholding tax on dividends paid abroad has been reduced to 10 per cent from 15 on payments by companies with at least 25 per cent Canadian ownership. This affects Famous Players' dividends to its parent company, Paramount.

The withholding tax will be increased in 1965 to 20 per cent on dividend payments abroad by companies with less than 25 per cent Canadian ownership. A number in the motion picture industry are affected. If 25 per cent Canadian ownership is achieved before Jan. 1, 1967 withholding tax paid in excess of 10 per cent is refundable.

An 11 per cent sales tax on building materials will, it is charged by Opposition Leader Diefenbaker, raise building costs. It will thus cost more to build or renovate theatres.

There will be a 30 per cent tax on the sale of a Canadian company's shares to non-residents unless done on the Stock Exchange or in amounts less than $50,000 a day by one seller.

There will be a Dept. of Revenue crackdown on expense accounts.

The two-year writeoff for tax purposes on new machinery and equipment and five-year writeoff on new buildings in slow growth areas still to be designated may be beneficial to those building theatres.

'The Carpetbaggers'

Lew Ayres will star in Embassy-Paramount's The Carpetbaggers.

'Careful, He Might Hear You'

Joshua Logan has acquired Sumner Locke Elliot's novel, Careful, He Might Hear You.

Man. Lt.-Gov. For Pioneer Luncheon

The Hon. Errick Willis, QC, Lieutenant-Governor of Manitoba will be the guest speaker at the Diamond Jubilee luncheon of the Manitoba branch of the Canadian Picture Pioneers, to be held at the Marlborough Hotel on June 25, David Rothstein, president, announces. Invitations have gone out to the Premier and other dignitaries. Fifty-year members will be honored. The occasion is attracting wide attention and a capacity attendance of 200 Pioneers and guests is expected. Get your tickets now.

Film Weekly

Incorporating the
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Ten Films From Rank

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dramatic story involving the lives of those who experiment with the human personality. The cast is led by Dirk Bogarde, Mary Ure and John Clements.

August will bring the release of Nurse on Wheels (Anglo), another hilarious comedy in the famous "Carry On" theme and will feature many of the well-known stars of Carry On Nurse. In September from Anglo-Amalgamated comes Billy Liar, a Joseph Janni-John Schlesinger production of the highly successful stage comedy by Keith Waterhouse and Willis Hall. The cast includes Tom Courtenay, Julie Christie, Helen Fraser and Wilfred Pickles.

Next will come The Crime Fighters (Rank), an October release, and fundamentally an English gangster story, produced by William MacQuitty and directed by Ken Annakin. The film is taken from the successful novel Death of a Snout and is derived from the experiences of Ex-Detective Superintendent John Gosling of New Scotland Yard. Nigel Patrick plays the detective and is supported by a large cast including Catherine Woodville, Maggie Whiting and Colin Blakely.

To follow is Scales of Justice (Anglo), featuring the world-famous criminologist, Edgar Lustgarten. This feature-length production includes a series of three dramas leading up to famous and memorable court trials. In November from Rank will come the Eastman Color drama Bitter Harvest, starring Janet Munro, John Stride, Anne Cunningham and Barbara Ferris. Based on Patrick Hamilton's novel, Twenty Thousands Streets Under the Sky, it tells the story of a girl who leaves home in a desolate Welsh mining village to seek a glamorous career in London.

Also for November from Rank will be 80,000 Suspects, a CinemaScope production starring Claire Bloom, Richard Johnson, Yolande Donlan and Cyril Cusack. Written, produced and directed by dynamic filmmaker Val Guest this double-edged drama is based on the Elleston Trevor novel, Pillars of Midnight, and tells the story of a city in a state of siege by a killer epidemic.

Next for December release from Anglo-Amalgamated comes Call Me a Cab, the latest Peter Rogers comedy with all the original "Carry On" gang together again. Also in December from Rank a new "Doctor" comedy, Doctor in Distress, in Eastman Color, with Dirk Bogarde making a welcome return to comedy supported by James Robertson Justice and an international cast of beauties including Mylene Demongeot (playing a dual role as twin sisters), Barbara Murray and Samantha Eggar.

U WRITERS

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not the busiest studio in Hollywood at the moment it certainly is right up there with those that are and it augurs well for the amount of pictures that will be available for theatres in the future months. Universal product is distributed in Canada by Empire-Universal Films.

Latest to join the Universal writing staff are Eugene Burdick and Frank Gilroy, both of whom will be working on projects for producer George Englund. Burdick, co-author of the novel, The Ugly American, which was brought to the screen by Universal with Englund producing and directing, will begin work on the screenplay for his untitled original melodrama which Universal bought earlier this year. Gilroy will start revisions on his Beau Geste script.

Other writers now at the studio include:

Tom Adair and James Allardice scripting The Instant Army for producer Robert Arthur; Larry Markes and Michael Morris writing It Seems There Were These Two Irishmen, also for Arthur; Oscar Brodney writing The Richest Girl in Town, Jean Holloway doing the screenplay of Madame X and Carl Reiner scripting The Art of Love for producer Ross Hunter.

Also Franklin Coen doing The Crusades and David Harmon writing Shalako for producer Stan Margulies; Mel Goldberg doing The Lively Set for producer William Alland; Stephen Kandel writing the screenplay on The Crows of Edwina Hill for producer Elliott Kastner; and Peter Stone writing Fallen Angel for producer Harry Keller.

Winik Succeeds Minsky

Leslie Winik has been appointed president of International Telemeter Co., a Paramount subsidiary, as successor to Howard Minsky, who resigned last week. Minsky was executive vice-president. Barney Balaban, Paramount president, expressed "the deepest regret" at the resignation of Minsky, who had been with Paramount 13 years.

FIRST-RUN TV PIX CINEMA THREAT

News that the National Broadcasting Co. will produce two-hour feature films for showing first on its network and then in cinemas won more press space than any story in a long time. The films, which will go to theatres first when distributed outside America, will be made by Universal, now a subsidiary of MCA. The first of these films will be released next fall.

The NY Herald-Tribune's TV and Radio Editor, Richard K. Doan, said "It raised many questions, of course, including those of its potential on movie exhibitors, already pinched by TV's prosperity, and on struggling pay-TV experiments, depending heavily on movies slightly newer than those running on free commercial television."

Where theatre-TV, now accelerating, will come into the picture in the future is not clear.

FILM SEMINAR AT McMASTER

Residential Seminar on the History and Art of the Cinema, to be held at McMaster University, Hamilton, July 20-26, shapes up like the most impressive project of its kind ever held in Canada.

James Card, curator of the George Eastman House, Rochester, will lecture on Contributions of the French Cinema and show a number of films from the Eastman archives; Ernest Callenbach, editor of Film Quarterly, will lecture on recent developments in the Italian and French cinemas; Andrew Sarris, well-known film writer, will also lecture and Peter Morris of the Canadian Film Institute, director of the Seminar, will be resident lecturer.

All present will be able to take part in the production of a 16 mm. short subject through the co-operation and assistance of the National Film Board. Richard Ballentine of Inter-Video Productions, Toronto, a former CBC producer, will direct this.

The Art of the Film, organized by the University and the Canadian Federation of Film Societies, is limited to 36 participants. The full fee of $90 will cover meals and accommodation. A non-resident member is asked to pay $65, which will cover mid-day and evening meals. Information is obtainable from the Extension Dept., McMaster University, Hamilton, Ont.

News Clips

First recommendation for approval of a broadcasting station licence application by the Board of Broadcast Governors ever turned down by the Transport Department is that of Radio Prestige Limitee of Montreal, which sought to open a French-language station in Ottawa. CKCH Hull, a French-language station, serves Ottawa . . . Mrs. D. W. McGibbons, who is well-known to the film industry through her work for the Children's Film Library and as the IODE Film Convenor in other years, has been elected president of the Imperial Order of Daughters of the Empire . . . India produced 312 features in 1962 compared to 297 in 1961 and 320 in 1960 a U.S. Dept. of Commerce report shows. High costs, lack of theatres and shortage of raw films were the chief problems in 1962.

Three night showings of Films On Art at the Central Library Theatre drew capacity audiences last week. The films, selected from those shown at the recent international art-film festival and seminar in Ottawa by the director of the event, Mrs. Dorothy Macpherson of the National Film Board, included the NFB's Fantasy of Print and The World of David Milne . . . Mervyn Leroy will move his production company to the Universal lot under a producer-director deal just concluded with that company . . . The Budget White Paper of federal revenues and expenditures shows that in 1962-63 the National Film Board's expenditures were $5,600,000 compared with $5,100,000 in the previous year . . . The NFB's The Most was the winner of a silver trophy at the recent Melbourne Film Festival.

CBS Network Sales of Canada Ltd., a wholly-owned subsidiary of CBS-TV, opened in Toronto on June 1 under the management of Wm. Cooke, with the CBC for eight years and until recently TV sales manager. Cooke and Willard Z. Estey, attorney, are the only Canadians on the board of directors . . . Desilu Sales has acquired USA first-run syndication of The World at War, 13 half-hours made by Canada's National Film Board and telecast by the CBC . . . Protest of the Southern California Theatre Owners Association that night racing is morally bad drew an answer from the Harness Tracks of America and the Harness Racing Institute that "Theatre owners who show the 'adults only' films being widely circulated today have no business talking about 'morals.'"

CLASSIFICATION

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tion that classification should replace clipping, perhaps as a prelude to the end of both. The Vancouver Province, one of Canada's best-known papers, recently editorialized for classification only, the piece being headed, "Not censorship, just a guide, please . . ." It follows:

"B.C. movie goers will continue to have their sensibilities protected by the omniscient censor board.

"What they need is not unsolicited censorship but intelligent enlightenment. An adult has the ability to decide for himself whether or not to attend a movie if he has an inkling of its nature.

"What movie goers lack now is a guide that states what type of movie it is . . . without going into the plot.

"No one should be expected to buy a pig in a poke. A movie that is perfectly suitable to a man may prove upsetting to his family. An intelligent man would not wish prohibition of that movie entirely, but a warning beforehand of what he is getting into.

"That slinking panther serves its purpose to an extent, but there are degrees.

"Movie advertisements and billboards have fallen victim to the same kind of thinking that produced those pictorial horrors on pocket-sized novels. That trade has come to the point where one expects a bosomy beauty on the cover of the Gardeners' Handbook.

"Now, you can't tell a movie from its cover. Unless you know the names of the actors and actresses and from that can conclude how sexy, degraded or raw the movie will be, you have to hope for the best.

"We don't want to be told the butler did it, but we do want to know whether he did it tastefully."

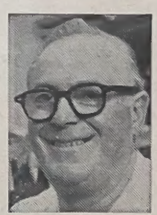
Cecil Black, TV Manager, Leaves 20th Century-Fox

Cecil Black, TV sales manager for 20th Century-Fox at Toronto and a veteran of 28 years in the film industry, has left that company to go into private business outside the industry. His successor has not been named as yet.

Black, a University of Manitoba graduate, joined Empire-Universal Films in Winnipeg in 1935 as a booker. He saw active service during World War II as a captain in the Royal Canadian Army, returning to Empire-Universal.

In 1954 Black joined 20th-Fox as circuit sales manager and was appointed TV and 16 mm. sales manager five years later. He gave up the 16 mm. end in 1962 to concentrate on TV sales.

YOU ALWAYS miss one! When I was introducing old-timers during my turn at the mike of the anniversary luncheon I forgot dear old Roy Tash, mainly because Roy was busy at his usual job of photographing Pioneers' proceedings. Roy has been a newsreel photographer for 46 years! And I was looking forward to introducing another old-timer, Bill Redpath, who has been in the business well over 60 years. What was to have been a gay day turned into a sad one, for on the day before he lost his beloved wife, Alice Louise Young. Our hearts go out to Bill at the loss of his lifelong companion and to his daughters and son at the passing of their dear mother . . . **The Star** gave my recent story on Toronto film history a nifty layout and plenty of space. **The Telegram** gave the anniversary most of its section page, which featured a story by Alex Barris and pictures of Canadian-born stars, as well as an interview with Gus Demery . . . **Actor's compliment** to another actor: Martin Balsam's reply when asked if he had ordered tickets for **Cleopatra** was, "I never miss a Hume Cronyn picture" . . . **Sara Kasden** in **A Simple Wedding:** "By the time you are old enough to understand that not being beautiful will not ruin your life, it already has" . . . **That USA embassy** public relations type in that excellent film, **The Ugly American,** turns in a fine if brief performance of a fattish Sammy Glick. (I didn't get his name—but his acting job may remind you of someone you know) . . . **Does the City** intend to put up a plaque where Mary Pickford's childhood home stood at 211 University Ave.?



YOU FELLOWS in the places where the Pioneer branches are holding anniversary luncheons can do me a favor and send me a tearsheet of the story. We're gathering information for a special edition rounding up the entire celebration and reporting how it was done in each branch . . . **Credit where credit** is due but I forget where I read about the guy who said, "Now that Brigitte Bardot is going to retire from films, I'd like to be around when she throws in the towel". . . **CPR's Empress Hotel** in Victoria has separated a 100-room section into a motel area. Guests haul their own bags and rates are cheaper. All the hotel services are available to the motel guests. Regular motels are beefing . . . **John Kurk** and I gave ourselves a treat on a recent Sunday and went to hear Leonard Brockington open the Downsview Library, where the cornerstone was laid by the widow of Bill Graff, a fine librarian who had a special interest in films. We had the pleasure of delivering Brock to his domicile. On the way he told us about Stephen Leacock being fond of being addressed as "Dr. Leacock" on the basis of his Litt. degree. Leacock used to tell how, on one occasion, a purser called on him, saying that he had learned of his being a doctor from the passenger list. "Would you be good enough to take a look at the stewardess' leg?" the purser asked. Dr. Leacock said he would be happy to and, he concluded in telling the story: "Don't you think when I got there some danged Doctor of Divinity had beaten me to it?"

THOMAS EDISON, having fallen behind in developing a machine that could project his films on the screen, was induced by his backers to permit the one invented by Thomas Armat to be issued under The Wizard's name, which was a magic one to the public. It was one of the sorriest things he ever did, for thereafter he was always trying to get people to understand that Armat, not he, had invented the Vitascope. Horace Greeley had something of the same experience with the famous phrase, "Go West, Young Man." It was first used by J. B. L. Soule in the Terre Haute **Express** in 1851 and Greeley repeated it so regularly in his **New York Tribune** that people attributed it to him. He denied the authorship regularly and gave Soule that role but it did no good . . . **Personal observation:** A bad conscience is like a cancer of the soul. It eats away at a person's emotional health as cancer does at his physical health . . . **Mary Pickford,** to Variety barkers: "I stole my first scene in a play when I was seven years old. I was playing with a set of blocks on the stage. I piled them high, then crashed them with my bicyle. The stage manager told me it was the worst thing I could do on a stage. It was a lesson to me. I never stole another scene. Anyway, not when anyone was watching". . . **Margaret Aitken,** former **Telegram** columnist, is now doing work for the UN, as well as looking after the newspapers she owns in Quebec.

'CAVALCADE,' ETC.

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boys. The Maple Leaf Ball Club again donated the use of Maple Leaf Stadium and all those appearing on the program, players as well as performers, gave their services without fee.

One of the best organized and most penetrating publicity and promotion campaigns ever designed for an event of this nature was carried out by co-chairmen Bob Hall and Bob Lester, aided by Barry Nesbitt, Norm Levine and Jim Nairn, and included all media.

Ticket sales were handled very capably by Henry Bolton, Hugh Elsam and Harry Hunter, with Andrew Rouse rating high praise for his work on the program. Gathering of seat and door prizes was again the responsibility of Joe Bermack, who did a fine job.

The Cavalcade of Sports Champions, the second annual one, was also a tribute to Gordie Howe. It saw exhibitions of hockey, football, karate, gymnasts, soccer, lacrosse and golf, with the greats of those games competing against each other. In the entertainment part of the evening an RCAF band participated, along with some 50 dancing majorettes and a 60-voice male chorus.

Many of the sport champions were guests of the Variety Club at the regular monthly luncheon meeting in the Park Plaza Hotel the day of the game. Guests of honor was Gordie Howe, the all-time great hockey forward of the Detroit Red Wings. He was introduced humorously by Joe Perlove and said how grateful he was for the honor being bestowed on him and how much he appreciated being able to help so worthy a cause as that of Variety's.

Larry Mann of Toronto and Sam Koffman of Ottawa, using travelling mikes at the luncheon, assisted Bob Hall in making the introductions, going from table to table and naming the athletic celebrities seated at each, often with wit and humor. Over 30 of the 150 at the luncheon were sports greats and all were accorded a warm reception, with four Torontonians getting a special salute. These were Bruce Kidd and Bill Crothers, ace runners; Sgt. Willie Weiler, winner of three gold medals in gymnastics at the recent Pan-Am Games; and Frank Mahovlich, star of the Hockey Maple Leafs.

Along with Joe Perlove and Larry Mann there were quite a few friends of Variety and members from the communications field. Included were Foster Hewitt, Alex Barris, Wes McKnight and Harvey Dobbs, with the last-named two being inducted as barkers.

A Universal Release

co-starring **Arlene Francis** with Edward Andrews • Elliott

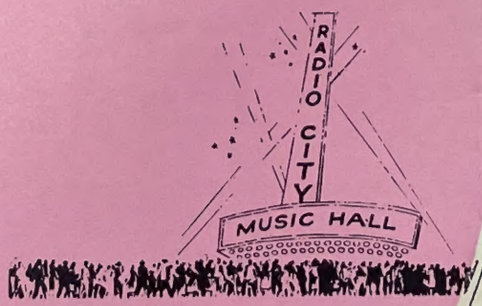
Screenplay by Carl Reiner • Directed by Norman Jewison • Produced by

Universal Happily Announces for Your Summer Playing Time...

Doris Day and James Garner enjoying

"The Thrill of It All"!

A Ross Hunter-Arwin Production



COMING TO RADIO CITY MUSIC HALL

Reid • Reginald Owen • Zasu Pitts • *Guest Star* Carl Reiner

Ross Hunter and Martin Melcher • A Universal Release • in EASTMAN COLOR

HAMILTON

(Continued from Page 1)

cently. After searching the pages of The Hamilton Spectator Al, whose father, also Allen, and his uncle, Thomas Gilmore, were among the first movie-trade people in Hamilton, was kind enough to give Canadian Film Weekly his notes. Here are some of the ads:

April 13, 1905: "The Vitagraph Co. Showing Latest In Moving Pictures and Illustrated Songs by Hamilton's own T. M. Davies. Association Hall. Adults 20c, children 10c." Feb. 13: "Wm. J. Melody's Concert. Association Hall. Tonight at 8.15. Moving Pictures and Illustrated Songs. Admission 25c." Many in the trade remember the late Billy Melody.

The Lyceum, Hamilton, was the second movie house to be shaped to that from a vacant store. "It was a vacant store at 228 King St. E. and altered about the middle of 1906," Al notes. Lyceum ad, Jan. 2, 1907: "Gans-Nelson Fight. See the Moving Pictures All This Week. Admission 5c. Daily 2 to 11." Al was the projectionist at this theatre for six months when it was owned and managed by Charlie Kipp—a real down-to-earth carney barker.

Jan. 25, 1907: "Wonderland. 108 James N. Moving Pictures and Illustrated Songs. Tom Davies, the Local Songster. Illustrated Song, 'Won't You Come Over to My House.' Giant Movie Attraction, 'The Mother-In-Law.' Open 2 to 6, 7 to 10.30. Admission 5c."

Other theatres:

The Red Mill, 80 James St. N.: "This was opened around March 9, 1907 as a one-cent Penny Arcade. Peepboxes with crank, called Vaudeville and Movies. Also 252 latest selections on the Multiphones. Admission free. The Red Mill Theatre was built on the second floor, above the Arcade, in 1909. Cashier sold tickets down on street level. Patrons walked up lighted glass steps with running water under them."

Theatorium, Treble's Hall, King & John Sts.: Ad—"Each Night at 8 O'Clock. Latest in Moving Pictures. Also Presenting Tommy Davies in Illustrated Songs, including 'Bonnie Jean.' Posed for by the 91st Highlanders."

Gayety Theatre, 147 King St. E.: "J. R. Cambden had his butcher shop at this address but altered it to the Gayety Theatre near the end of 1907. This location was about three doors from where the Pantages, now the Palace, was built. I also operated here afternoon and evenings and acted as janitor in the mornings for the first two months of my eight months as operator."

Vaudeville Theatre: "Bennett Theatrical Enterprise built the Vaudeville Theatre at Main & St. Catherine Sts. in 1908. I was assistant treasurer to George Stroud in 1909 and again in 1910 when it was changed to the Temple Theatre. Jack Appleton was the manager and Clark Brown of Keith's Vaudeville, New York City the booker. In those days theatres with stage attractions closed during summer months."

Crystal Palace, 25 King St. E. —"This was also a store changed over in 1909. Entire lobby walls were mirrors, as was front except small space about size of one-sheet for showing of program. This theatre did not survive long and was moved, mirrors and all, to an empty store and rebuilt on Brant St., Burlington."

Scenes of Pioneer Doings in Montreal and Toronto

Top scene, taken at the National Film Board, Montreal, on the set of Anniversary, the 19-minute theatrical short made to help celebrate the Diamond Jubilee of the Silver Screen and from which all proceeds will go to the Trust Fund of the Canadian Picture Pioneers, shows, from the left I. (Dutch) Levit of Columbia, Wm. Harold Giles of United Amusements, Nat Gordon of D. English & Co., Arthur P. Bahen of Odeon Theatres, Walter Pidgeon, who came to Montreal without fee to narrate and appear in the film, Wm. Lester of United Amusements, Mort Prevost of Quebec Cinema Booking and Harry Cohen of Atlas Film Distributors.

Bottom photo is a general view of the Pioneer luncheon in the Park Plaza Hotel, Toronto, one of six such affairs across Canada highlighting the Diamond Anniversary public relations campaign put on by the Film Publicists Circle and sponsored by the Canadian Picture Pioneers. Anniversary was screened at all six affairs.

VARIETY VILLAGE GRADUATES 12 MORE

Twelve students were graduated last week from Variety Village in impressive ceremonies at the school in Scarborough attended by over 200 barkers and guests of the Variety Club of Ontario. Total of those having received their diplomas is now 192 and the students were joined by the guests at a buffet dinner, which was set up by the staff with the assistance of the Variety Ladies.

Chief Barker George Altman officiated at the affair and handed out the certificates with the help of Principal J. Arthur Robertson, who made the keynote speech. Rev. David Proctor gave the opening invocation and the closing benediction. Other important platform guests were Ray Auld, executive director of the Society for Crippled Children; Alfred Gamble, assistant superintendent of Secondary Education for the Province of Ont.; Morris Stein, chairman of the Variety Village School Board and member of Variety Village Council; Reeve Albert Campbell of Scarboro, who offered the greetings and congratulations of the Township and of Metro Toronto; and Jack Amos, director of Rehabilitation for the Dept. of Welfare.

The Ben Okun Memorial Award was presented to Ralph Alexander of Welland by Past Chief Barker Lionel Lester and the Ernest M. Rawley Award to Paul Franklin of Galt by Paul Summerville. Valedictorian was Allen Lehman of Claremont, who gave a fine and tremendously-moving speech. The other graduates were Roger Arteau of Toronto, David Burt of Penetang, Philip Collette of Toronto, Arthur Lyon of Camp Borden, Robert McArthur of Elmvale, Larry Monk of Waterloo, Donald Rilling of Sudbury, Delbert Ross of Fort Frances and Leonard Smith of Oakville.

Review

HUD

with Paul Newman, Melvyn Douglas, Patricia Neal, Brandon de Wilde.

Paramount (Panavision) 112 Mins.

DRAMA OF LOVE, CONFLICT AND REJECTION. TOLD AGAINST RUGGED BACKGROUNDS OF TEXAS CATTLE LAND. STRONG NARRATIVE INGREDIENTS. GOOD BOXOFFICE.

A drama of inner turmoil, dashed hopes and aimlessness burns like a sullen flame in Hud. This film centring on four people on a rugged cattle ranch in Texas is not a conventional one. There is no emphasis of actions on a sweeping scale. Its movement is easygoing, its impact powerful. Hud is the type of film that leaves one dwelling on it long after leaving the theatre.

While the story throws its focus on a quartette of people with their drives and conflicts, it at the same time highlights the story of cattle land, the hard independent people who inhabit it and the heritage handed down from generation to generation. In creating a feeling for the land and its people director Martin Ritt has done a fine job.

Backed by a strong cast that includes Paul Newman, Melvyn Douglas, Patricia Neal and Brandon de Wilde, Hud rates as a major production of strong box-office appeal.

Newman puts a sense of animal fierceness into his role of a moody, seething, self-oriented son of a proud cattleman. The latter is portrayed vigorously by Douglas, an ailing old man whose roots are deep in the soil. The conflict between father and son runs through the drama, becoming a collision of pride of heritage and simple self-serving lust. Both actors draw their characters with depth and deftness.

Brandon de Wilde catches the essence of a likable 17-year-old who at once admires his uncle, Newman, and is outraged by his slashing selfishness. Patricia Neal is very good in her portrayal of the housekeeper, a still beautiful but fraying woman who is fully aware that Newman lusts after her.

The picture ends on an emotion-shaking note. De Wilde, repelled by Newman, ventures forth to a new life while Newman settles deeper into his self-serving ways.

Sensitive photography under the direction of James Wong Howe adorns the picture.

CAST: Paul Newman, Melvyn Douglas, Patricia Neal, Brandon de Wilde, John Ashley, Whit Bissell, Crahan Denton, Val Avery.

CREDITS: Co-producers, Martin Ritt and Irving Ravetch; Director, Martin Ritt; Cinematographer, James Wong Howe; Screenplay, Irving Ravetch, Harriet Frank, Jr.; Adapted from a novel by Larry McMurty.

DIRECTION: Perceptive.

PHOTOGRAPHY: Excellent.

(From The Film Daily, NY)

Review

THE GREAT ESCAPE

with Steve McQueen, James Garner, Richard Attenborough.

UA (DeLuxe Color-Panavision) 168 Mins.

STORY OF A GREAT WORLD WAR II ESCAPE ADVENTURE AND THE MEN WHO DEVISED AND EXECUTED IT. STIRRING ENTERTAINMENT. OUTSTANDING BOXOFFICE PROSPECTS.

A magnificently-made drama of suspense, adventure and excitement blazes forth in the Mirisch Company's presentation The Great Escape. It is the tale of a daring group of 600 Allied war prisoners who engineered and executed a fantastic escape scheme from a maximum security prison camp in Germany in 1944. The film, produced and directed by John Sturges in Germany, is first-rate entertainment, framed in DeLuxe Color and Panavision. It has the qualities that bring in strong boxoffice returns.

Three able actors have leading roles, Steve McQueen and James Garner, both widely known to TV viewers, and England's Richard Attenborough. Each portrays with style and conviction a prisoner itching to break free. Supporting them is an impressive international cast. It is a work of drama and discipline spiced with humor.

Once the escape plan gets underway, three tunnels, called "Tom," "Dick" and "Harry," are sunk 30 feet deep to evade sound detection. Then there is the heartbreaking detection of one of the tunnels. Finally one is completed and the escape starts.

A large number get through before the escape route is bottled up. At this point the film turns into a swiftly-moving drama of flight and pursuit that rolls across Germany and half of Europe. Experiences of each escaping individual, as he tries to reach a haven of freedom are spun out with throbbing excitement. It is here that producer-director Sturges shows a command of visual and narrative values that throb with excitement.

One by one the escapees are captured, some are killed, some are sent back to the prison camp. Two or three of the large number of escapees win freedom. The toll has been terrible but the mission to harass the Germans has been a success.

Daniel Fapp's cinematography is in excellent style and the music by Elmer Bernstein does much to heighten a stunning, absorbing, motion picture.

CAST: Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn.

CREDITS: Produced and directed by John Sturges; Screenplay by James Clavell and W. R. Burnett, based on the book by Paul Brickhill; Cinematography, Daniel Fapp.

DIRECTION: Excellent.

PHOTOGRAPHY: Brilliant.

(From The Film Daily, NY)

Short Throws

PAUL H. LAFONTAINE, owner of the 830-seat Laurier in Hull, Que., has purchased Famous Players' 930-seat Cartier, which is across Main St. from the Laurier. One other house operates in the community, France Film's 615-seat Cinema De Paris and it is understood that the coming of Sunday movies to Ottawa, Ont. has had some effect on the three houses in Hull, which is on the other side of the river.

SEVEN ARTS Productions, a Canada-based company engaged primarily in production of motion pictures, the syndication of feature films to TV and play presentation, announced earnings of $1,705,793 after taxes, equivalent to $1.08 per share, for the fiscal year ending Jan. 31, '63. Earnings last year were $1,100,555, equivalent to 85 cents per share. Revenue was up to $19,407,950 over that of the previous year, $15,990,874. Complete earning details will be revealed in the annual report, to be issued in July, states Eliot Hyman, president.

THOSE INVITED to the meeting of Classic Cinema, Montreal's newly-formed film archives, in the Prince of Wales Salon of the Windsor Hotel on August 3 are Jean Archambault, Real Beniot and Guy Joussemet, Radio-Canada, Montreal; Wm. Galloway, Guy Glover, Gerald Graham and Jack Ponting, National Film Board, Montreal; Hye Bossin, Canadian Picture Pioneers; Dorothy Burritt, Canadian Federation of Film Societies; Harry Campbell, Toronto Public Library; and O. C. Wilson and Robin Wood, CBC—all of Toronto; Ted Hall, Toronto Film Society; Jean Clavel, J. Roby Kidd and Bernard Lalande, all of the Canadian Film Institute, Ottawa; Gordon Sparling, CFI Archives Committee; and Dr. W. Kaye Lamb, Public Archives, Ottawa. The CC people to join them will be Roland Brunet, Guy Comeau, Guy Cote, Rock Demers, Avram Garmaise, Jacques Giraldeau, Michel Guillet, Talbot Johnson, Roy Little and Michel Patenaude.

FIRST PRIZE of $150 for Warner Bros.' Share the Profits campaign for Famous Players managers in connection with What Ever Happened to Baby Jane? went to Charles Doctor, Capitol, Vancouver. Prizes of $100 each went to Bill Burke, Capitol, Brantford; Bill Trudell, Capitol, London; and Les Mitchell, Capitol, Hamilton. Hilliard Gunn, Capitol, Regina, won $50. The winners were determined on the campaigns showing the best returns plus the best effort. Haskell Masters, WB general manager, announced the winners.

RECENT article in the Toronto Star about the coming of the cinema to Toronto and John Griffin's Theatorium, the first, brought the writer, Hye Bossin, quite a few phone calls and some letters. One who wrote was Jacqueline Baker of Hamilton, whose father, the late Bud Lennon, at one time an associate of Nat Taylor, will be remembered with affection by many old-timers. Mr. Lenon was a projectionist and a spotlight man for Griffin and was later with the late Clair Hague at Universal. "Many an evening John Griffin and his daughter Olive spent in my parents' home when I was a child," writes Mrs. Baker. "I am sorry that my children will never have the pleasure of knowing the old-timers in the picture business and also the stage folk that would visit us when they played Toronto."

CREDITS for Anniversary, National Film Board short about Canada's 60 cinema years, include those for Tony Lower, picture editing; Marguerite Payette, sound editing; Norman Bigras, music editing; and Ron Alexander, re-recording. Nick Balla is executive producer, Wm. Weintraub producer-writer and Hye Bossin consultant.

GOLDEN AGE registrants with Winnipeg theatres, which number over 3,000, will be welcomed with a guest to any cinema in the city gratis during July as part of the Diamond Jubilee of the Silver Screen. Publicity committee for the Jubilee is made up of Eddie Newman, Tom Pacey, Jim Fusty and Harry Gray, all theatre managers. Fifty-year members committee for the luncheon is Hy Swartz and George Dowbiggin and the social committee is Bob Hurwitz, Myer Nackimson, Harry Hurwitz, John Ferguson and Eddie Turner. Of his committeemen President Dave Rothstein says: "They are working very hard and I have no doubt will come up with a superhuman effort."

MARC J. WOLF of Indianapolis, Indiana circuit operator and Past International Chief Barker of the Variety Clubs, died after a short illness at the age of 62. He was lifetime International Main Guy of the Variety Clubs International at the time of his passing. He is survived by his widow and daughter.

NOTES: Jerry Lewis is making personal appearances in Canadian cities in support of his Paramount film, The Nutty Professor . . . **John R. Gerrard,** 32, a partner in Rytel Productions, which makes TV pilots, died in Toronto last week. His wife and two sons survive . . . **Handy Guide** to the Inside, the index of the Salt Lake Tribune which appears on the front page, directs the reader to the amusement pages in this way: How About a Movie for Weekend Relaxation? Pages 12, 13 . . . **The Alouette** Football Club of Montreal will build a 40,000 seat stadium designed primarily for football but adaptable for baseball on Metropolitan Boulevard . . . **Sid Furie,** Canadian director, has been signed by Associated British Picture Corp. to direct his third Cliff Richard film. His first two, The Young Ones and Summer Holiday, were tremendous successes.

Fox' 'La Bonne Soup'

Franchot Tone stars in 20th-Fox' La Bonne Soup.

PQ PIONEERS' COMMITTEE MEN

Committee chairman of the Quebec branch of the Canadian Picture Pioneers are: membership—Wm. Mannard; special events—John Papineau; golf—Wm. Trow; publicity—John Sperdakos; advisory—Phil Maurice, chairman; Wm. Guss, L. Dettner, Len Lauer, George Arpin, Armand Besse and L. Cote.

District representatives—Harold Vance, Quebec City; Maurice Phaneuf, Sherbrooke; and G. Robert, Three Rivers. Immediate past president and chairman of the nominating committee is Arthur Bahen.

Trustees are Wm. Lester, Romeo Vandette, Wm. Singleton, Tom Cleary and Fred Peters.

President, as reported last week, is again Harold Giles; vice-presidents Nat Gordon and Mort Prevost; secretary Harry Cohen and treasurer Wm. Devault.

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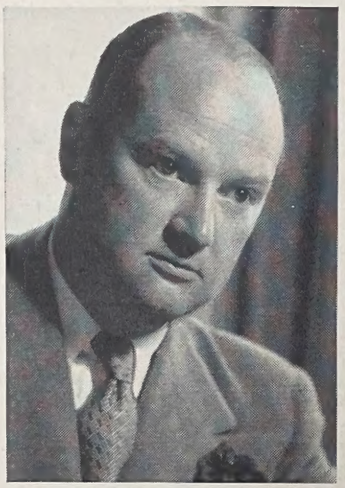
There is no more perceptive analyst of the motion picture industry than John Davis, chairman of The Rank Organization, which has a great stake in Canadian exhibition and distribution. Not long ago he spoke at the Theatre Division Showmanship Luncheon in London. "The state of our industry is such today that many people are talking about so many things that frequently they forget that our business is 'Show Business.' I am delighted that the Theatre Division of the Rank Organisation still remembers that we are in Show Business." These excerpts from his address make very interesting reading for trade people.

Says John Davis—



JOHN DAVIS

WHAT is the state of the Rank Organization? I do not believe that we have ever been in better heart than we are today. We are virile, we are expanding and yet we have our feet on the ground, and as far as I know there are no hidden weaknesses.

But because we are in good shape we cannot assume that we can relax our efforts to achieve better results as we have still much to do and time disappears so quickly.

It is my belief that for all those who operate in the entertainment and leisure time industries there will always be need for greater effort and never the opportunity to relax.

Speaking personally, this is the great thrill and excitement of running this great Organisation. It is a perpetual exciting challenge, which I love every minute of every day.

YOU all know of the grave financial difficulties of certain of the major American companies. That situation is a tragedy. It is my belief that it is far better for us in Rank and for that matter other British production interests to ride out the present storm in good financial heart than to make "pieces of celluloid" which would lose lots of money and in the long run only add to the problem of the Industry.

We often hear the old cliche "There is no problem which a good film will not solve." I do not like cliches and I do not like this one in particular because I believe it is a half truth.

We, in Rank, under my leadership, intend to continue to believe in the motion picture industry, intend to play our part in it both in film production and exhibition, but on a sound economic basis.

It is our intention to apply our minds consistently to new ideas and new developments. We do not believe that new ideas should be resisted, neither do we believe that it is necessary to mould each new idea to fall into the pattern of the industry as it was in the past when conditions were different from those existing today.

Exhibitors talk about the need for more films and yet the most vocal critics in exhibition spend a large part of their time in saying the present trends towards specialized runs, variations of the distribution pattern, are unsound and will do harm and then, of course, we have the great quote "are not in the public interest," never admitting that in fact they are only making "special pleading."

Producers, be they British or American, must recover overall negative costs if the production industry is to be healthy and let us never forget without a healthy production industry, exhibition cannot be healthy. This can only be achieved by obtaining the maximum revenue from each film.

It is the responsibility of exhibitors, be they large or small, to help to secure maximum results and so ensure that funds flow back to producers so that more films are made.

We in Rank are applying our minds to that objective, as only through that means will the industry survive; but, and it is an important but, we do not believe that such a philosophy harms independent exhibitors, provided that they keep their theatres in first-class condition and run them efficiently and with showmanship.

The long specialized runs generate interest and "a want to see" in the big film which permeates down to the subsequent runs leading to increased income all down the line. This statement has been challenged. We in Rank produced figures to show why we made it. Our figures have not been challenged, and I do not believe they can be.

To sum up, I believe that there is as great a public demand today as ever for good film entertainment provided it is presented in the manner in which the public want to see it. That it is properly exploited and with aggressive showmanship.

THERE are those in our industry who say I am a pessimist, always talk down-beat, because I face the facts as I see them, and if I may say so, I have not been too far wrong in long-term forecasting.

There is a grave shortage of product throughout the world and this shortage largely stems from the very serious curtailment of Hollywood production.

Do not forget that Hollywood still services some 60 per cent of screen time in this country and in many others. This year only 80 films have started production in Hollywood, the lowest number on record, to which will have to be added a number of American films started in other parts of the world.

To date 45 films have been started in this country against 64 in 1961. This British situation coupled with that in Hollywood surely shows why it was impossible to maintain three releasing outlets, yet look at the talk and accusations which have been thrown about.

Is it being a pessimist to face up to this fact and to realize that we have to re-orientate our exhibition pattern if we are to keep theatres open and profitable with less product to service them?

What is optimism — an unrealistic approach? And pessimism — a realistic one? I leave you to draw your own conclusions.

On top of these product problems we are faced with a new outburst that the quota for the next quota year should be raised from 30 per cent to 40 per cent for first features. Why? I am advised in the quota year just ending ABC and Rank will show somewhere between 30/35 per cent of British films with no worthwhile film undated.

Is it believable that it will make more people make more films? If it is I can only see disaster ahead. It will only mean more films that don't make money at the boxoffice.

It is incomprehensible to me that such a suggestion should be made.

British films are acceptable at the boxoffice in their own right. Basically quota is not needed at all, but I am not opposed to it being set at a reasonable level, if only to give producers confidence that all theatres will play their share of British films. I do not believe that in the light of British production experience over the last 10/15 years by increasing the quota it will encourage people to make more films, when there is a desperate shortage of talent. It might encourage the making of some pieces of celluloid.

What we want is not just more films but more good films to satisfy the public's appetite for good entertainment.

SOME people are running to the Government at the present time, which I sincerely believe to be most unwise.

Not because we are afraid of a fair, impartial inquiry or review of our activities because we have nothing to hide, but for a more fundamental reason.

It is so easy to run to the Government for help but so difficult to stop the Government once it takes a hand in the affairs of an Industry.

Perhaps it would be wise for all those who want the Government to settle industry problems to stop and think where they are going, not forgetting that both large and small units are operating in free private enterprise and that when the Government takes a hand it rarely distinguishes between the large and the small operation.

It is as well when talking about our problems to remember that whilst many people in the industry blame television for our present situation television has only been one of the factors.

Perhaps the one which has had greater effect was the Consent Decree entered into by the members of the American Motion Picture Industry with the American Government in 1949.

These decrees led to the divorcement of exhibition from film production and film distribution. They were brought about by a small group of independent exhibitors and producers who agitated and attacked the large organizations and brought Government into the Industry's activities. Whether the large organizations had done things which they should not have done, it is not for me to say.

I know this, that today it is generally accepted that these actions have in the long run done everyone, large and small, in the American motion picture industry great harm and that the repercussions have affected materially the industry in this country and in many others.

I am not suggesting to you that conditions at that time were perfect, but what I am suggesting is that by bringing Government into the wrangle, the net result is worse than perhaps it would have been if the industry had resolved its own problems even if not to anyone's entire satisfaction.

The big units in any industry are always subject to critical attack, but do not forget that they are not always wrong — they have great knowledge and experience and are a great stabilising influence.